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CANTATA 27

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NOVELLO'S ORIGINAL OCTAVO  
EDITION

J. S. BACH

O TEACH ME, LORD

Cantata # 27

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NOVELLO'S ORIGINAL OCTAVO EDITION

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# O TEACH ME, LORD, MY DAYS TO NUMBER

(WER WEISS WIE NAHE MIR MEIN ENDE)

## CANTATA

FOR FOUR SOLO VOICES, CHORUS AND ORCHESTRA

BY

J. S. BACH

(CANTATA No. 27)

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EDITED BY JOHN E. WEST

ENGLISH VERSION BY MISS G. E. TROUTBECK

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## CANTATA No. 27

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## ORIGINAL SCORE

1. Strings (Trumpet\*), 2 Oboes, Continuo.
2. Continuo.
3. Oboe da Caccia, Organ (obbligato), Continuo.
4. Strings, Continuo.
5. Strings, Continuo.
6. As No. 1.

\* Marked *Corno* in the original score and part, but the compass is for Trumpet. It is used only in unison with the Soprano's, and may be omitted.

The modern equivalent of the *Oboe da Caccia* is the *English Horn*.







# O TEACH ME, LORD, MY DAYS TO NUMBER.

Johann Sebastian Bach.

Nº 1. CHORUS. (*On the Choral.* "Wer nur den lieben Gott lässt walten.")

*Larghetto.* ♩ = 63.

*mf*

*col Ped.*

Soprano. 1 *mf*

Alto. *mf*<sup>0</sup>

Tenor. *mf*<sup>0</sup>

Bass. *mf*<sup>0</sup>

0

1

*tr*



Recit.

teach me, Lord, my days to num - - ber, For

teach me, Lord, my days to num - - ber,

teach me, Lord, my days to num - - ber,

teach me, Lord, my days to num - - ber,

2

Thou a-lone mine end canst know, If long my pil-grim-age on

2



earth be-low, Or if speed-i-ly I go. For Time flies

For Time flies

For Time flies

For Time flies

*mf*

fast, and Death draws near. <sup>(tr)</sup>

fast, and Death draws near, — and Death, and

fast, and Death draws near, — and Death, and

fast, and Death draws near, — and Death, and



3

Death — draws near. Al - rea - dy doth our end ap-pear, And

Death — draws near.

Death — draws near.

How swift - ly comes that

Time by Death is o-ver - ta-ken. How swift - ly comes that

How swift - ly comes that

How swift - ly comes that



4

last dread slum - - - ber, How

last dread slum - - - ber, How

last dread slum - - - ber, How

last dread slum - - - ber, How

4

nigh that hour of mor-tal fear! nigh that

nigh that hour of mor-tal fear, nigh that

nigh that hour of mor - tal fear, nigh that

nigh that hour of mor - - tal fear, nigh that

(tr)



mor - tal fear, mor-tal fear!

mor - - tal fear, mor-tal fear! Recit. Who knows, but that to -

mor - - tal fear, mor-tal fear!

The first system of the musical score consists of four vocal staves and piano accompaniment. The vocal parts enter with the lyrics "mor - tal fear, mor-tal fear!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a recitative section where the vocal parts sing "Who knows, but that to -".

Tenor. 5

- day my lips their parting words may say? So pray

The second system begins with a Tenor vocal part, marked with a "5" above the staff. The lyrics continue with "- day my lips their parting words may say? So pray". The piano accompaniment continues with a similar rhythmic pattern, featuring arpeggiated chords and moving lines in both hands.

I ceaseless-ly, cease-less - ly, so pray I ceaseless-

The third system continues the vocal melody with the lyrics "I ceaseless-ly, cease-less - ly, so pray I ceaseless-". The piano accompaniment includes trills (tr) in the right hand and continues with its characteristic arpeggiated texture. The system ends with a final vocal phrase and piano accompaniment.



6

My God, for Je - su's sake I

My God, for Je - su's sake I pray,

-ly, My God, my God, for Je - su's sake I

My God, for Je - su's sake I

6

pray

my God, for Je - - su's sake I pray

pray, — for Je - - su's sake I pray Thy

pray, — for Je - - su's sake I pray



Thy peace may bless my

Thy peace may bless my dy - ing

peace may bless my dy - - ing, dy - - ing

Thy peace may bless

7

dy - ing day. day. day, Thy peace may bless my dy - - ing

day, Thy peace may bless my dy - - ing

day, Thy peace may bless my dy - - ing

my dy - - - - - ing



day.  
day.  
day.

7 7

tr tr

(tr)

8

tr tr

(rall.)

Detailed description: This is a musical score for a voice and piano piece, page 9. The score is written in B-flat major (two flats) and 4/4 time. It features four vocal staves at the top, each with the word "day." written below it. The piano accompaniment consists of two staves. The first system of piano music includes a fermata over the first measure. The second system features a triplet of eighth notes marked with "7 7". The third system contains two trills marked "tr". The fourth system has a trill marked "(tr)". The fifth system is marked with a large "8" above the first measure. The sixth system includes two trills marked "tr". The seventh system is marked "(rall.)" and ends with a double bar line. The piano part is characterized by flowing sixteenth-note passages and sustained chords.



## No 2. RECITATIVE.

Tenor.

O Lord, it is my one de - sire, That I, through my Re-deem-ers'

mer - it, Thy gra-cious pro - mise may in - her - it, That thus the

9 last great call, like mu-sic on my ear may fall. O lead me on-ward day by

day, Then by Thine aid Thy law ful - fill - ing, To live or die I shall be

will - ing, So Thou a - bide with me al - way.



## Nº 3. AIR.

*Allegretto.* ♩ = 126.

The musical score is written for piano in 4/4 time, featuring a treble and bass staff joined by a brace. The key signature has two flats (B-flat and E-flat). The piece begins with a mezzo-forte (*mf*) dynamic. The first system contains two measures. The second system contains two measures, with the number '10' positioned above the first measure. The third system contains two measures. The fourth system contains two measures. The fifth system contains two measures. The sixth system contains two measures. The music consists of flowing eighth and sixteenth notes, often beamed together, with some measures featuring triplets. The overall texture is light and airy, consistent with the 'AIR' designation.

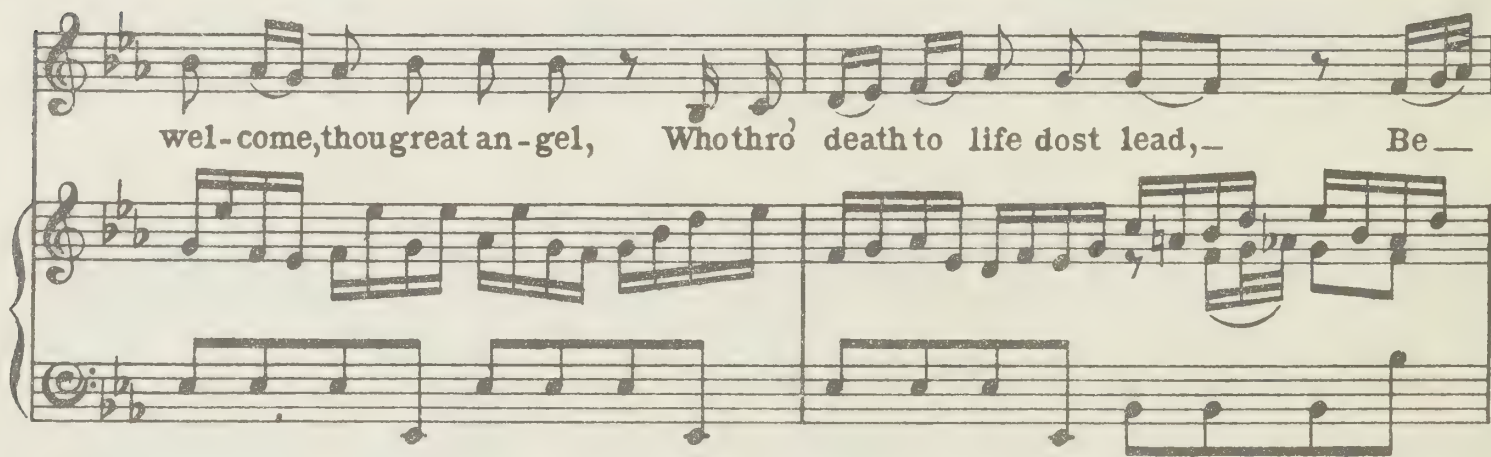




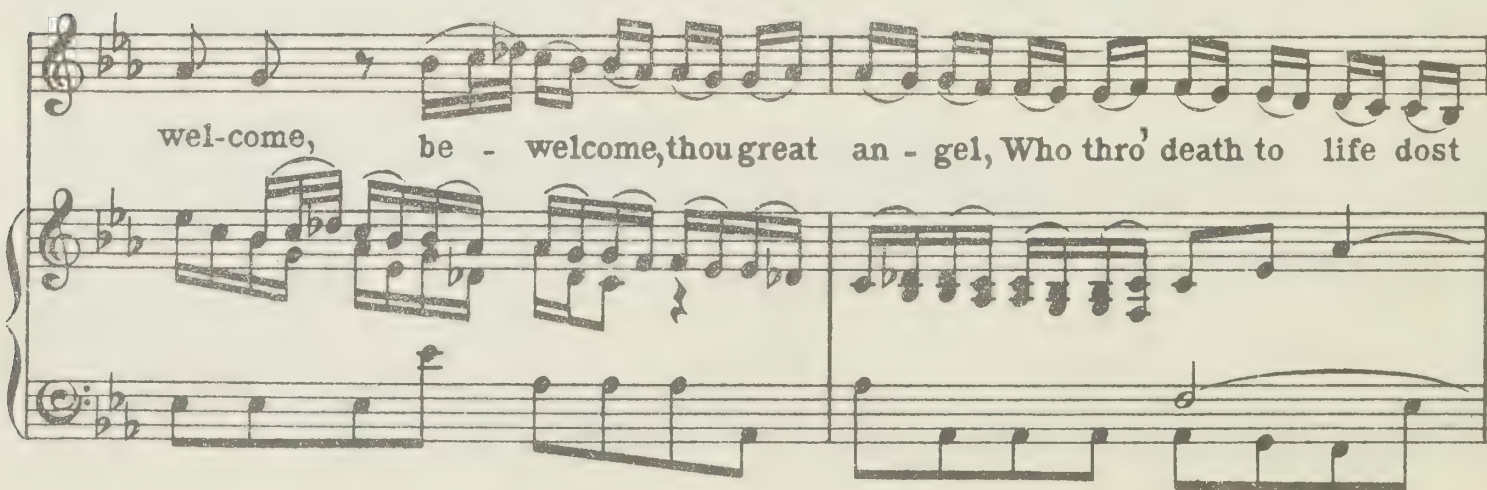
Alto.



wel-come, thou great an-gel, Who thro' death to life dost lead,— Be —



wel-come, be - welcome, thou great an-gel, Who thro' death to life dost





lead. Be wel-come, thou great an-gel, be

12

wel-come, thou great an-gel, Who thro' death to life dost lead,— Be

wel-come, thou great an-gel, be wel-come, thou great an-gel, Who thro'

death dost lead, Be wel-come, thou great an-gel, Who thro'



death to— life— dost lead.

*mf*

13

Glad - - ly will I fol - low, glad -

*p*

- - ly will I fol - low, to the gloom of — the tomb, Glad -



- ly fol - low, — glad - - ly — will I fol - low, to the

gloom of the tomb, — to the tomb, glad - ly fol - low, glad -

14

- ly — fol - low to — the gloom of — the tomb.

*mf*



For I

hear thy glad e - van - - - gel, Peace in-deed, For I

hear thy glad e - van - - - gel, Peace in-deed, For I

15

hear



— thy glad e - van - - - gel, Peace in - deed. Be

*R.H.*

wel - come, thou great an - gel,

*mf*

be wel - come, thou great an - gel, Who thro'

*p*

death to life dost lead, — Be — wel - come, be — wel - come, thou great



an - gel, Who thro' death to — life dost lead, — Be

wel - come, thou great an - gel, be — wel - come, thou great an - gel, Who thro'

death to life dost lead, — Be wel - come, thou great an - gel, be

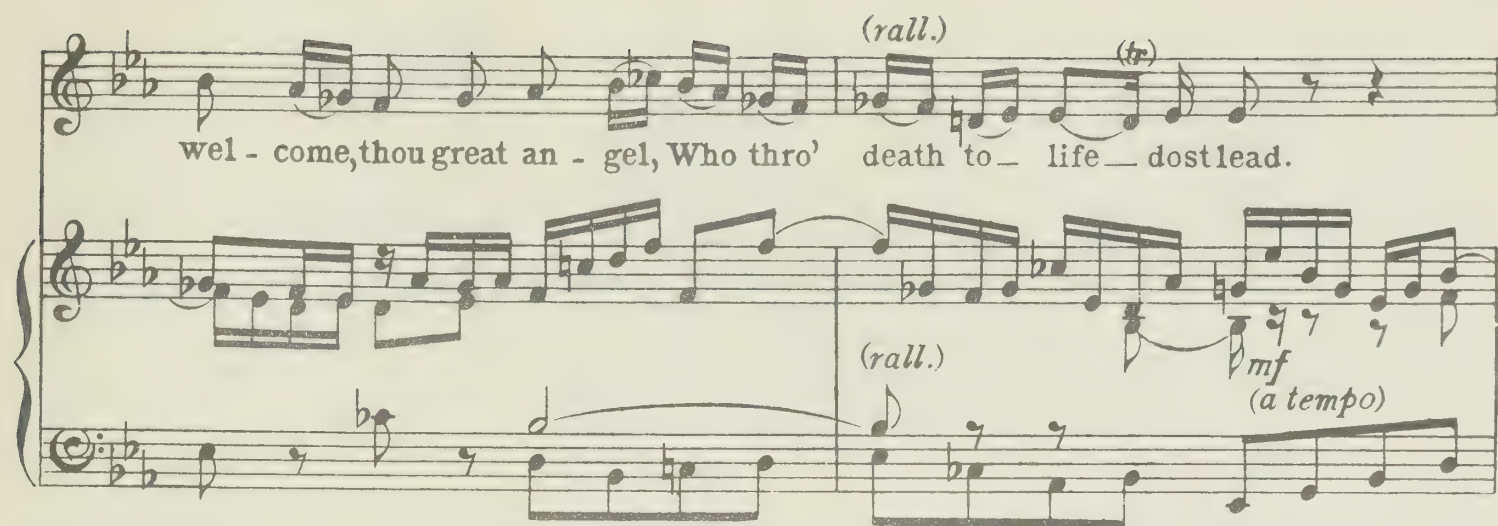
wel - come, thou great an - gel, Who thro' death — dost lead, — Be



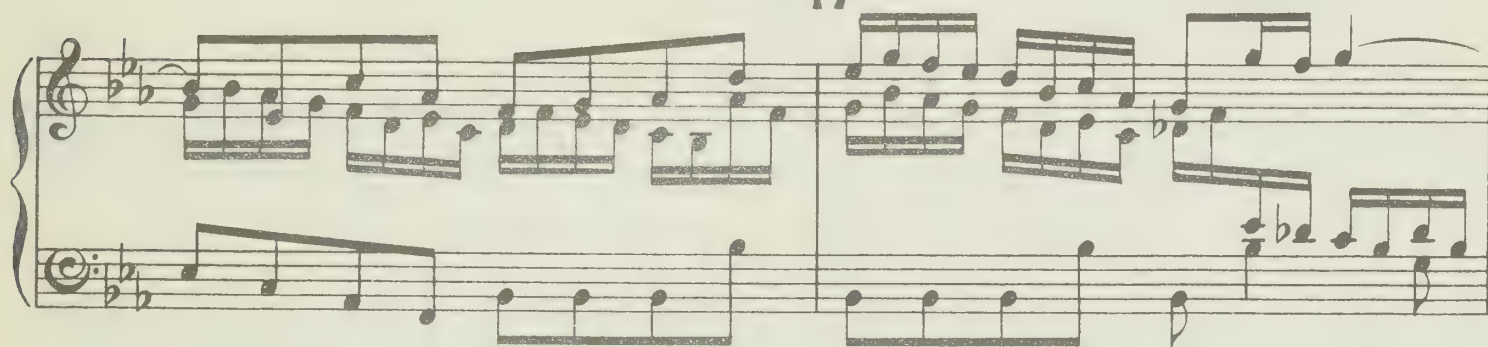
(rall.) (tr)

wel - come, thou great an - gel, Who thro' death to - life - dost lead.


(rall.) *mf* (a tempo)



17



(rall.)





## No 4. RECITATIVE.

Soprano.

Ah, might I reach the heav'n - ly shore! My heart with long-ing

*mp*

18

burn - eth, To hear His voice, Whose love hath bid my soul re -

- joice, to Whom my in-most thought re - turn-eth. E-ver-more, E-ver -

- more, yea, I would rest up - on that shore!



## No 5. AIR.

*Larghetto.* ♩ = 69

The first system of the musical score is in 3/4 time, key of B-flat major. It begins with a mezzo-piano (*mp*) dynamic. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A repeat sign is present in the second measure of the right hand.

19

The second system continues the piece, marked with a piano (*p*) dynamic. It features a crescendo leading to a mezzo-forte (*mf*) dynamic. The right hand has a more active melody with sixteenth notes, and the left hand continues with a steady accompaniment.

The third system shows a continuation of the piano accompaniment. The right hand has a series of chords and moving lines, while the left hand maintains a consistent rhythmic pattern.

The fourth system continues the piano accompaniment with similar textures and dynamics, featuring chords and moving lines in both hands.

20

Bass.

The fifth system introduces a vocal line for the Bass. The lyrics are "Fare — ye — well, fare — ye well, ———". The piano accompaniment continues below the vocal line, starting with a piano (*p*) dynamic. The right hand of the piano part features a melody with eighth and sixteenth notes, and the left hand provides a harmonic accompaniment.



— fare— ye— well,— ye joys that wi - ther, ye joys that

21

wi - ther, fare— ye well, ye joys that wi - ther, fare— ye

well, fare ye well, ye joys that wi - - -

- ther, fare ye well.

*mf*



22

Fare— ye — well,

ye joys that wi - - - ther,

fare— ye

well, ye joys that wi- ther, fare— ye well, fare— ye

well, ye joys that wi - - - - ther, fare ye

23

well.

*mp**poco cresc.*



From your thrall I set — me free,

*poco dim.* *p*

In Heav'n — shall my treasure be, — in Heav'n — shall my treasure

be, — Thus my heart shall hast - - en thi - - ther, In

*p*

Heav'n — shall my treasure be, —



26

— Thus my heart shall hast - en - thi - - ther.

*poco cresc.* *mp*

Fare ye well, ye joys that wi -

*p*

- ther, fare - ye well, ye joys that

27

wi - ther, fare - ye well, fare - ye well, ye joys that



wi - - - - ther, fare ye well.

(rall.)

(rall.)

*mp (a tempo)*

(rall.)

28

Nº 6. CHORAL. (Melody and harmony by Johann Rosenmüller.)

*Maestoso.*

Soprano I.

*mp*

World, fare - well! of thee I'm wear - y,

Soprano II.

*mp*

World, fare - well! of thee I'm wear - y,

*mp* Alto.

World, fare - well! of thee I'm wear - y, I will

*mp* Tenor.

World, fare - well! of thee I'm wear - y, I will

*mp* Bass.

World, fare - well! of thee I'm wear - y, I will

*Maestoso.* ♩ = 60.

*mp*

*Ped.*





I will seek the things a - bove. There for - get my

I will seek the things a - bove. There for - get my

seek the things a - bove. There for - get my

seek the things a - bove. There for - get my

seek the things a - bove. There for - get my

29

wand-rings drear - - y, In the realm of peace and love.

wand-rings drear - y, In the realm of peace and love.

wand-rings drear - - y, In the realm of peace and love.

wand-rings drear - - y, In the realm of peace and love.

wand-rings drear - - y, In the realm of peace and love.

29



[illegible]

**30**

*rall.*

*f* While in Heav'n a - bide al - way Glad-ness, joy, e - ter-nal day.

*f* While in Heav'n a - bide al - way Glad-ness, joy, e - ter - nal day.

*f* While in Heav'n a - bide al - way Glad-ness, joy, e - ter-nal day.

*f* While in Heav'n a - bide al - way Glad-ness, joy, e - ter - nal day.

*f* While in Heav'n a - bide al - way Glad-ness, joy, e - ter-nal day.

*O = 60.*

**30**

*f*

*rall.*







